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# The MCA Advisory

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*The Newsletter of Medal Collectors of America*

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CHECK OUT OUR WEBSITE EVERY MONTH

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## Calendar for 2010

August 12<sup>th</sup> Club meeting 3:00 to 5:00 p.m. at Massachusetts Historical Society, Boston.  
Anne Bentley and John Adams to speak



## From the Editor

There are a lot fewer people who collect medals than just about any other category in U.S. numismatics. We have heard some medal collectors attribute their thin ranks to others' lack of curiosity, elevated tastes and/or education. These rationalizations are, of course, "bull-feathers."

Medal collecting is hampered by storage alternatives—see our January issue as well as this one. Medal collecting is hampered by scarcity of product (in many cases). And medal collecting is hampered by the lack of up-to-date literature: Gerard van Loon (1730), C. Wyllis Betts (1894) and Medallic Illustrations (1885) which are some of the best references we have, average two centuries old.

However, even this formidable list of handicaps does not define the full scope of the situation. One must give full credit to steps other branches of the hobby have taken to popularize their specialties. It may seem foolish to some, but encapsulation and registry sets have served to unleash competitive instincts for those who collect regular mint series. Even more important, in our opinion, is the club ambiance created by Early American Coppers (large cents and half cents) and C4 (colonial coinage). These groups not only socialize on a regular basis (an opportunity that stokes excitement) but they have taken education and publication to new highs. They have created a myriad of sub-series so that large cent aficionados do not have to collect the entire series of 300 plus Sheldon varieties; they can collect 1794's or 1821's or errors or color sets or whatever, knowing that there are others who are like-minded.

We are not anxious about the relative obscurity of medal collecting. Prices are low, competition is less intense and the level of intellectual satisfaction is high compared to most of the alternatives. Come to think of it, we had better enjoy the peace and quiet, because it probably won't last.

This said, we would enjoy a bit more camaraderie. Perhaps, this year's ANA convention is the place to start. "Our super meeting" at the MHS is a great foundation upon which to build.



Pisanello's cast bronze portrait medal of Cecilia Gonzaga

The Renaissance witnessed the design and execution of some of the most beautiful medals extant. Outside of books and museums, large numbers of these exquisite creations are seldom seen. Now comes a cornucopia.

A. H. Baldwin & Sons Ltd are delighted to announce that they have been chosen to auction the extensive collection of Renaissance and later medals formed by the New York connoisseur and fine art collector, Michael Hall. The Michael Hall collection comprises in excess of 2000 items, making it by far the largest sale of Renaissance pieces since the Max and Maurice Rosenheim (Sotheby 1923) and Henry Oppenheimer (Christie,s 1936) sales. The first auction is scheduled for May 2010.

The majority of the collection was formed in the 1960s and '70s, a period when Hall was living for much of the time in London.

The medals were purchased from the dealers of the day, in London and other European centres, rather than at auction. Over the ensuing years the collection has remained mostly unseen. Michael Hall gifted most of his

British medals to the Los Angeles County Museum some years ago, though some important pieces were retained and will be offered in the sales.

The strength of the collection is in early Italian medals, otherwise it remains very comprehensive in the medals of later Italy, France, Germany, the Holy Roman Empire and the Netherlands. There are extensive groups of Papal medals, many of which featured in the 1981 publication *Roma Resurgens, Papal Medals from the Age of the Baroque*; and a group of Florentine Baroque medals that will be seen as a match to the Lankheit Collection sold by Morton & Eden (May 2003).

To read the complete article, see:  
[Michael Hall Collection of Renaissance Medals Set for Auction](#)  
 (www.coinnews.net/2009/12/14/michael-hall-collection-of-renaissance-medals-set-for-auction/)

## Marc Isambard Brunel: A Portrait Plaque By David D' Angers

(by Scott Miller)



There are times when a well recorded medal needs a fresh examination, not because of misattribution or other error, but because its full history and importance have not been realized. Recently, I was fortunate to come across a portrait relief of Marc Isambard Brunel by Pierre Jean David d'Angers. Measuring 124mm, this uniface, cast bronze plaque depicts a bust of Brunel, right. To the left of the bust in two lines is the inscription "Marc Isambard / Brunel" in script; the artist's signature and date "David / 1828" can be seen below. Some examples of this plaque also carry an additional inscription to the right of the bust "Né arr. Des Andelys. 1769."

To medal collectors, David d'Angers is best known for his extensive series of portrait plaques of illustrious men and woman. While some are still household names, many are now obscure and forgotten. Although Brunel is still remembered for his engineering feats in England, most notably the Thames Tunnel, there are some aspects of his life that are worth repeating, most notably his years in the United States.

Marc Isambard Brunel was born in France in 1769, the second son of a prosperous

farmer who envisioned a church career for him. After a brief time at the Seminary of St. Nicaisc at Rouen, his teachers recommended to Brunel's father that he find some other career for his son more suitable to his talents. When Brunel told his father he wished to become an engineer, his father feared this would not provide a sufficient living for his son, and instead arranged that he join the navy. Brunel was stationed in the West Indies from 1786 to 1792, finally returning to Paris where he was paid off in January 1793. France, at that time, had just erupted into the Reign Of Terror, leading our young royalist to leave Paris only four days before the execution of Louis XVI. Returning home, he met Sophie Kingdom, a young English woman visiting the area. As the revolution spread throughout France, Brunel managed to secure a passport for America, departing on July 7, 1793. Shortly after setting sail on the American vessel "Liberty", Brunel found he had actually forgotten his passport, requiring the resourceful traveler to forge an acceptable copy, which worked well enough to pass scrutiny when the ship was boarded by a French crew. He arrived in New York without further incident on September 6, 1793.<sup>i</sup>

Shortly after his arrival in New York, Brunel, needing employment, recalled two of his fellow shipmates who went to Albany with the hopes of organizing a company to survey land near Lake Ontario, in an area to be settled by French families fleeing the revolution, known as Castorland. Brunel joined the party in exploring and mapping the area. Due to the lateness of the season, it appears that little work was done, the party returning to Albany to escape the harshness of winter in the field. Shortly thereafter, Brunel and Pierre Pharoux, one of the trustees of the company that held the land went to Philadelphia to see Secretary of the Treasury Alexander Hamilton and Secretary of State Thomas Jefferson to secure title to the land, though neither appeared too willing to cooperate.

Upon leaving his compatriots in Castorland, Brunel returned to New York where he was engaged in a number of other projects, including designing the Park Theater which opened in January 1798.<sup>ii</sup> Today the Park Theater is best known as the subject of a penny token by Skidmore, and discussed at length by John Kleeberg in "The Theatre at New York"<sup>iii</sup>.

Working as an engineer and architect, Brunel was eventually named chief engineer of the City of New York, a post he held until 1799. He was also naturalized as a citizen of the United States at the U.S. District Court, District of New York on August 22, 1796. Among the many accomplishments during his six years in America, Brunel designed the defenses in the Narrows, where the Verrazano Narrows Bridge now stands.

In 1792 Thomas Jefferson decided that the designs for the new nations' Capitol building should be picked through a public competition, the judges being George Washington, Jefferson and the Commissioners of the District of Columbia. Unfortunately, the judges were disappointed in the entries received. Brunel, one of many who entered the competition, is said to have submitted a

winning design, though his ornamental plans proved too costly and were never used.

Kleeberg rightly notes that there is virtually no contemporary evidence documenting much of Brunel's work in the United States, including his claims as architect of the Park Theater and winner of the competition for the Capitol building.

According to the Encyclopedia of New York City, the Park Theater was actually designed by Joseph Francois Mangin, a partner in the architectural firm Mangin Brothers.<sup>iv</sup> However, despite the likelihood of some puffing, the circumstances are such as to support Brunel as having at least been involved in these projects. Kleeberg, remarking that that the French émigrés got along well, believes they may have shared work and thus may explain the varying claims. In addition, considering his many accomplishments in England, there is no reason to believe Brunel would not have been just as industrious in New York.

In 1799 Brunel left the United States for England where he hoped to profit from his idea for an improved method of manufacturing ship's blocks. It also gave him the opportunity to reacquaint himself with Miss Kingdom, with whom he enjoyed a long and happy marriage.

## A Standard Template For Medal Catalog Descriptions

(by John Sallay)

At the most recent MCA board meeting, we discussed approaches to encouraging the publication of books on various medallic topics. In addition to the scholarly benefit, we felt that making more information more broadly available would demystify our numismatic specialty and encourage others to collect historical, commemorative, art, award and similar types of medals.

We debated the reasons why more books on medals are not published – the costs involved, thin market, perfectionism leading to

procrastination, lack of knowledge of how to actually write and publish a book, difficulty of taking good photographs, need for a designer, and so on. One issue that seemed to resonate, however, was the lack of a standard format or “template” for describing medals in a catalog format, at least relative to coins. The evolution of standards for cataloging coins has allowed many more authors to publish on coin-related topics and perhaps partly as a result, many more collectors collect coins than medals.

Each existing medal reference book has some internally consistent format for describing all the bits of information the author considers relevant in a catalog format. The same goes for each major auction house, though catalogs sometimes vary sale-to-sale even for the same auctioneer. These medal description formats are very similar and contain mostly similar categories of information, but everyone approaches it a bit differently.

In order to develop NeoCollect last year, we built a relational database to organize and manage information about individual collector items such as medals. This relational database is comprised of fields of like bits of information about each item. Those in turn are displayed in a standard format. This approach allows a collector to manage and share information about any combination of these items (such as medals) in groups that comprise collections, catalogs, slide shows and articles.

Because each collector defines the scope of his collection differently, and these collections can often include all sorts of items besides medals, we developed a few standard templates, starting with medals. Museum software, which is used by professional curators to describe just about any man-made or natural item under the sun can contain literally thousands of fields, many of which are highly technical, repetitive, and/or generic. But a scan of the major medal reference books and auction catalogues would show that they tend to have the same – fewer – pieces of information, though with considerable variation

and with the pieces of information displayed in all different orders and formats.

So, to come up with a standard format, we scanned the major American and European medal auction catalogues, catalogues from the major international art auctioneers, numerous medal reference books and the leading museum software. I also talked to museum curators and numismatic scholars who have previously thought about this topic. Particularly helpful were Dick Johnson, Lou Jordan and Tracy Bergstrom at Notre Dame University, and Sebastian Heath at the ANS who is a leader of the NUDS project.

The attached Template Outline and Template Output describe the 50 or so information fields that can be used in NeoCollect to describe each medal, and then show how these bits and pieces of information are displayed for each medal that is described. Not all fields need to be or can even be used for a given medal. For example, an oval medal would have a height and width, but not a diameter, and a round medal should have a diameter, but not a height and width. Since most medals are round, it is possible to simply ignore the shape, height and width fields. And there are some other fields that only the most detail-oriented collector would use for each medal, such as thickness, so these can be left blank.

With a standard data set and standard output format that is mostly consistent with the information and formats used for other items, it becomes possible for individual collectors to better manage and share their collections. More importantly, they can then collaborate with other collectors to create joint catalogues and reference works. For example, say that Collector A collects Washington medals, Collector B collects school award medals, and Collector C collects Pennsylvania medals. When Collector D comes along with a project to catalogue all medals made by Lovett, it would be easy to assemble all of the Lovett-made medals from each of the A, B, C and D collections since they are all already described

in a standard format. And when highly ambitious Collector E comes along and wants to put together the comprehensive catalogue of American 19<sup>th</sup> century medals (think of the Julian book on steroids, and then some), this would be as “simple” as assembling all of the records in the many relevant medal collector catalogues and eliminating the duplicates.

You'd need computer software to do this, and that was at least part of the idea behind NeoCollect.

## **NeoCollect Medal Template Outline**

**January 17, 2010**

### **1) Basics**

- a) Title
- b) Status (e.g., now owned, wanted, sold, etc.)
- c) Privacy (of the listing: private or public)
- d) Description
- e) Date of issue
- f) Place of origin
- g) Other notes/commentary
- h) Images – 2 “representative” and up to 6 additional (e.g., edge, case, marks, etc.)

### **2) Physical Details**

- a) Metal
- b) Fineness
- c) Method of manufacture
- d) Turn (e.g., medal vs. coin)
- e) Weight (gm)
- f) Diameter (mm)
- g) Thickness (mm)
- h) Shape – if not round
- i) Length (mm) – if not round
- j) Width (mm) – if not round
- k) Suspension device

### **3) Condition & Provenance**

- a) Condition grading/certification agency
- b) Grade
- c) Certification number
- d) Condition comments
- e) Rarity
- f) Comments on rarity
- g) Provenance information
  - i) Provenance information #1

- (1) Previous owner/auction house or dealer
- (2) Auction name and/or transaction date
- (3) Auction sale number
- (4) Auction lot number
- (5) Publicly-visible commentary
- (6) Private commentary

- ii) Provenance information #2 (etc.)

### **4) Descriptive Details**

- a) Obverse description
- b) Reverse description
- c) Edge treatment
- d) Edge inscription or markings
- e) Historical or other relevant background
- f) Creator information
  - i) Creator #1 information
    - (1) Role of creator #1
    - (2) Attribution location
    - (3) Attribution applies to
  - ii) Creator #2 information (etc.)
- g) Reference numbers
  - i) Reference #1
    - (1) Reference source
    - (2) Reference ID#
  - ii) Reference #2 (etc.)

### **5) Personal**

- a) Collector's catalog number
- b) Storage location
- c) Date acquired
- d) Acquired from
- e) Price paid
- f) Collector's price code
- g) Current valuation
- h) Private notes

JMS

## **NeoCollect Medal Template Output**

**January 17, 2010**

## [Title]

(Status in collection; privacy status)

[Rarity], [comments on rarity].

### Representative Images



[Place of origin],  
[date of issue].  
[Reference source]  
[reference ID#].  
[Metal], [fineness],  
[method of  
manufacture], on  
[undertype].  
Diameter [diameter  
in mm]mm,  
[thickness in  
mm]mm thick,  
[weight in grams]  
grams, with  
[suspension device]  
for suspension.  
Obverse engraved  
by [name of creator  
#1] (signed  
[attribution  
location]).  
[Additional  
description].  
**Obverse:** [obverse  
description].  
**Reverse:** [reverse  
description]. [Turn  
turn, dies rotated  
[die rotation in  
degrees]°. [Edge  
treatment] edge  
inscribed [edge  
inscription or  
markings].  
[Condition  
grading/certification  
agency] [grade]  
(#|[certification  
number]),  
[condition  
comments]. [Other  
notes/commentary].

Provenance:  
[Previous  
owner/auction  
house or dealer];  
[auction name  
and/or transaction  
date], Sale [auction  
sale number], lot  
[auction lot  
number], [publicly-  
visible commentary]

[Paragraph on historical  
or other relevant  
background]

[Date record created]

### Private Item Details

Collector's Catalog Number: [collector's catalog number]

Storage Location: [storage location]

Date Acquired: [date acquired]

Acquired From: [acquired from]

Price Paid: [price paid]

Collector's Price Code: [collector's price code]

Current Valuation: [current valuation]

Notes (Private): [private notes]

### Provenance Information

Provenance Information #1

Provenance Information #2 (etc.)

Private Commentary: [private commentary]

JMS

## Huybrechts Attends Opening of Belgium Art Medal Exhibit

(by Donald Scarinci)

Paul Huybrechts, Belgium sculptor and artist of that country's first ECU coins was on hand for the opening reception of *Independence in Medals: Belgium Since 1830*. The exhibit opened December 12, 2009 at Media...Rack & Hamper Gallery in New York City and will remain open through January 23, 2010. It can be viewed online at [www.mediaigallery.com](http://www.mediaigallery.com). Contemporary Belgian art medals have a distinctively international theme. As a sculptor, Paul Huybrechts is the voice of Belgium to the world in the 21<sup>st</sup> Century. Many of his medals are on exhibit.

Highlights of Huybrechts' work include his collaboration with Elizabeth Jones in 1992 for a medal commemorating the 500<sup>th</sup> Anniversary of the Discovery of America. Huybrechts sculpted the obverse which shows a Spanish caravan heading west across the horizon. Jones sculpted a reverse showing COBE "Discovery of fluctuations in cosmic background," representing present day America.

A commission Huybrechts won as a result of an international competition produced the official medal for *Europalia Mexico '93*. This medal shows Mexico on the reverse and a native in Mayan dress on the observe as a tribute to the rich history and culture of that country.

Some of Huybrechts' more recent work on display included *Sunken Treasures of Egypt*, sculpted in 2007. This medal employs blue enamel beneath a polished lacquered surface, which gives the piece a dreamlike quality. The creative patination enhances the medal's subject, the recovery of long-lost Egyptian artifacts found in the Mediterranean Sea a year or so earlier. This medal celebrates a discovery of international significance and contrasts the art of the past, represented by the Egyptian statutes, with the very modern use of patination

and technology employed to create the visual effect.

Huybrecht says that: "The enamel symbolizes the Mediterranean Sea with some treasures at the bottom. All the pieces represented were found in the sunken site of Canope to the east of Alexandria. The statue of Queen arsinoe 11 (the finest of the finds) shows Greek influence and the god Serapis (on the right) is in a completely Hellenistic style."<sup>v</sup> Those attending the exhibit were treated to another one of Maschico's outstanding catalogs. This one contains an introduction by Luc Vandamme which outlines the history of the Belgium medal and creates the framework for the exhibit.

Vandamme divides the history of the Belgium medal into four periods. The first, the engraved medals, 1830-1890, explains how King Leopold I commissioned artists to create a sense of nationalism after the revolution of 1830, when the nation was formed. He explains that Leopold used medals to commemorate the history of the new nation, which had successively been a part of Austria, France and the Netherlands.<sup>vi</sup>

Vandamme explains Belgium's internationalism succinctly in the first paragraph of his introduction. He says, "Indeed, an inhabitant in his fifties in 1830 had successively been an Austrian, a Frenchman and a Dutchman. How was he supposed to feel Belgian all of a sudden?"<sup>vii</sup>

Machico's exhibit includes the work of artists like Adolphe Jouvenel, Julien Leclercq and Charles Weiner, to illustrate the skill of Belgian artists. Their medals portray the monarchy and other great people of the new nation.

The second period, the "Belle Epoque," 1890 to 1915, according to Vandamme, "gave sculptors the opportunity to write a major period of history through medals."<sup>viii</sup> Art nouveau flourished in Paris, and Belgian artists were trained and influenced there. However, they produced medals with distinctly Belgian subjects.

Machico's exhibit showcases the great artists of this period: Godefroid Devreese (1861-1941); Paul Du Bois (1859-1938); Jules Jourdain (1873-1967); Jules Lagae (1862-1931); Pierre Theunis (1885-1950) and several others. The work of these artists illustrates mastery of technique and the developing Belgian voice.

In 1901, the Belgian-Dutch Society of the Friends of the Art Medal was formed. Attempting to mimic the success of the French Art Medal Society, they offered a medal from Belgium and a medal from the Netherlands on alternating years. Like its French counterpart, this series was a showcase for the artists, the mints, and both of the small nations.

Vandamme calls the period between the two world wars, 1915 to 1940, the "interbellum." He notes that while many artists of the previous period continued to work, newcomers began to create in art deco, the new style of the time.

Machico showcased the work of Armand Bonnetain (1883-1973); Eugene Debremaecker (1879-1963); Georges Petit (1879-1958); Geo Verbanck (1881-1961) and Marcel Rau (1886-1966).

In 1920, these artists and others sculpted medals for the "Friends of the Art Medal," an annual series like its predecessor, the Belgian-Dutch Society of the Friends of the Art Medal. This series, however, consisted exclusively of Belgian artists and featured exclusively Belgian themes and a Belgian mint. The series lasted until 1955.

It should be noted that in 1925, the Netherlands began its own series of art medals, as well. It was called, "Vereeniging voor Penningkunst" (Association for Medallic Art) which still produces medals and has an active membership. They produced a magazine for members called "De Geuzenpenning" from 1951 to 1976. In 1976, the magazine was renamed "De Beeldenaar," and has been published quarterly since then.

The period between 1940 and 1980 is the "modern" period. Sculptors in France,

Poland, and other parts of Eastern Europe began to prefer cast medals over struck medals. The more they viewed themselves as sculptors, the more they embraced the modernism of sculpture.

Belgium was not a leader of modernism, but it was affected by new trends in art medals. The preference toward struck medals, however, remained. Machico illustrates this trend with work from artists like Charles Leplae, Duc Verlee, and Harry Elstrom.

After World War II, medals never seemed to generate the same excitement among the Belgium people as they had before the war. While Dutch artists such as Piet Esser led the experimentation with the cast medal and worked with modernist ideas in art, the Belgian art medal advanced somewhat more slowly. Paul Huybrechts explains that, "medallic art isn't known at all, especially by the younger generation."<sup>ix</sup>

He says, "The responsibility for this lies partly with teachers who do not value these small pieces of art which mostly commemorate the milestones of history. In other words: world history can be (and has often been) reconstructed by historical coins and medals."<sup>x</sup> In an attempt to bring Belgian medals into the spotlight once again, Paul Huybrechts and others formed a new art medal society in 1991 called, "Promotion of the Art Medal." This group encouraged new artists by publishing one medal a year for its members. They continue to be active and have become an incubator for new trends in the Belgian art medal.

Luc Vandamme and Machico use the 1980 date to mark the beginning of the "contemporary" or current period of Belgium art medals. They do not give a reason for selecting that date, as opposed to 1991, which might have been more logical. However, "contemporary" certainly can be defined as the period when living and working artists are producing their work.

Not surprisingly, Machico selects some of the medals from the "Promotion of the Art

Medal" to illustrate current trends in the Belgian art medal. Foremost among these artists is the work of Paul Huybrechts.

The opening reception for the exhibit, *Independence in Medals: Belgium Since 1830* had the class and sophistication of all of Maschico's New York City gallery openings. The added treat this time was the inclusion of a piano recital by Monique Jobin of Belgium. Guests were treated to some of her original pieces performed in a setting among beautiful medals elegantly displayed.

### **An Extraordinary Medal Cabinet**

*Philadelphia antiques dealer Anthony Stuemfig (aapstuempfig@gmail.com) found the MCA website while searching for information on the CC Wright Erie Canal Medal to add to a website he publishes on early New York furniture. That led to an e-mail discussion of an extraordinary medal cabinet that he has available for sale. We now know that wood is not an ideal storage medium for medals due to the natural acidity, but this cabinet is an exceptionally beautiful object in its own right and a window onto the collecting habits of a very affluent – perhaps royal – medal collector of the early 19<sup>th</sup> century. Below are excerpts from his e-mails. JMS*



**An Extraordinary Marquetry Panel Decorated Medal & Coin Collector's Cabinet, with contrasting premier partie & contre partie panels.**

Made by: George Bullock, London, circa 1816-18  
Height 24 ins., Width 22 ins., Depth 12 ins.

Hello,

I unintentionally came across your interesting website (June 2008 issue, pages 11-14) and the write-up regarding the Erie Canal Celebration, today, and offer some further information.

You might find a website that I publish interesting in regard to the CC Wright medal ([www.duncanphyfe.org](http://www.duncanphyfe.org)). The medal, the bird's-eye maple box and images of the various badges and tickets for the Erie Canal Celebration are all shown on the site. There is a great deal more to the actual celebration and Cadwallader Colden's "memoir", than is noted on your site. Included in a sumptuous leather-bound volume published for the celebration, which was presented with a boxed medal to important personages, were many fold out pages showing the entire length of the Erie Canal, as well as other fascinating information on the mechanics of the locks and history of the construction.

As I recall, the Museum of the City of New York or the New York Historical Society have one of the CC Wright gold medals in a morocco case.

I have a silver medal in a bird's-eye maple box and a presentation copy of Colden's memoir, which has a letter dated 1830 attached. I believe neither the medals nor the memoir were completed in time for the actual celebration, and were presented to notable dignitaries after the fact, and if the letter noted above is any indication, for quite some time after the celebration.

You also might find interesting a Medal collector's cabinet dating c. 1816-1818 made by George Bullock (London). Bullock was the most famous Regency period English cabinetmaker, and there was a major exhibition of his work at various museums and galleries in 1988. The original drawing for this cabinet - which was not known to exist at that time - is illustrated in the catalog.

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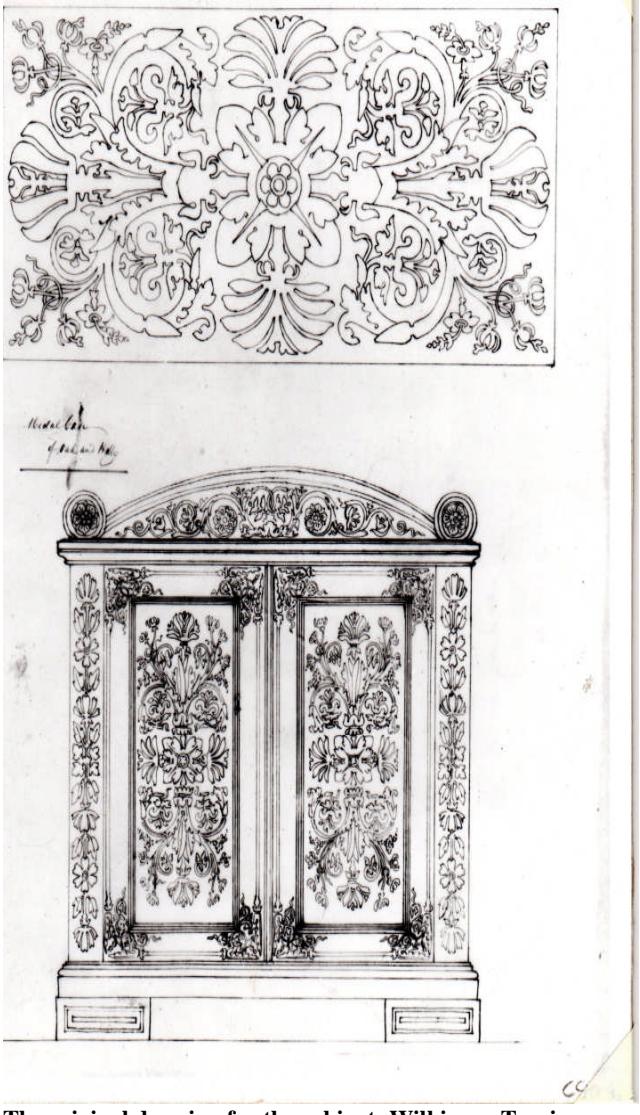
With regard to the Bullock cabinet, I will send some images separately in a few emails as they are large. It is priced at \$275,000. It is undoubtedly the finest English Regency medal collector's cabinet - specifically made for that purpose - known. As I mentioned, Bullock is without question, the paramount English Regency cabinetmaker of the period.



View showing opened left bank drawers with a few pulled out showing ebony inserts and numbered cutouts, and ivory knobs. Note premiere and contre partie panels on front and side (all veneers of marquetry panels are reversed); dark background, light inlays, and, light background with dark inlays...



Cabinet closed



The original drawing for the cabinet; Wilkinson Tracings No. 99.

Dimensions of cabinet are: 22" W x 12" D x 21" H. There are 32 drawers (16 on each bank).

Left bank with 16 drawers, ebony inserts and cutouts for 141 medals (& a funeral medal) which was obviously an existing, probably English, collection (circa 1816-1818, the time of manufacture of cabinet). Hole sizes range from 5/8" to 2 5/8" with many approximately 1 5/8" Diameter. Two bottom drawers on left bank are without inserts, for oversized or irregularly shaped medals (I assume).

Right bank 16 drawers with slightly later ebonized (stained to look like) mahogany inserts with cutouts of approximately the same

general sizes. Those (right bank) are not numbered. All drawers have original turned ivory knobs. All drawers lined with rose colored silk velvet.

The case is of oak and holly, with contrasting premiere and contre partie marquetry panels on front (oak with holly inserts) and sides (holly with oak inserts). The original circa 1816-1818 drawing for the cabinet is inscribed, "Medal Case of Oak and Holly."

\*\*

This is just conjecture, but as you are probably aware, Christies Auction in London had many numismatic sales in the late 18th and particularly in the early 19th century when, "medal," collecting was the rage. It is entirely feasible that the existing collection of 141 medals which the cabinet was made to exhibit might have been sold at auction at some point in the first half of the 19th century. I say this only because it is entirely possible that with some serious research, the collection for which the cabinet was made might be documented, and, the patron of Bullock's who commissioned the cabinet, identified, which would be quite extraordinary. There were, apparently, many sales of ancient - Greek and Roman - coins, and medals both ancient and 18th century, and, early 19th century during which period numerous medals were produced as memorials or, to commemorative various important personages or important historical moments, as I am sure you are aware.

With regard to emails and the Duncan Phyfe site, I would be delighted if you were to publish them in the MCA Advisory. I also would be pleased if you were to use the photos and information on the cabinet. You may note the price, or not, as you prefer and I would welcome any interest and contact from members.

Regards,

Anthony

## Letters to Editor

Dear John,

Thanks so very much for your good letter of Jan. 27, along with the welcome list of MCA members. Concerning the latter, I intend initially to check especially with those who live within driving distance, so that, if it seems desirable, we can get together personally, and I'll keep you posted on how that may turn out. A couple dozen years ago, I was in touch with the then-curator of medals, etc. at the LA Co., Art Museum, but sensed a lack of interest there, and did not follow up. But, in any case, especially as my wife Pat and I are, and have been for many years, members of the Museum, I'll get in touch with the present curator, and see what's up in the medals dept. there, and of course will then let you know (but don't hold your breath).

I guess you won't be surprised that I am personally acquainted with some of the MCA members: Philip Attwood (many years friend and consultant), Hedley Betts (many years, and still, source of medals; Paul Bosco (former source of medals); Chris Eimer (former source); Jay Galst (fellow collector- pictures of many of my medals in his upcoming book); Dick Johnson (since his time with Medalllic Art Co., and as a dealer, he has supplied me with medals for my collection, and still gives me advice and friendship.); Alex Shagin (friend, several of his medals in my collection, including cast medal of me); Ira Rezak, (longtime and still friend ) Mel Wacks (friend); Russell Johnson ( friend, specialist in Special Collections, UCLA Biomedical Library, intense interest in medalllic art and in "our" collection (now jointly owned by Pat and me on the one hand, and the Library, on the other, and ultimately, along with much related literature, to belong to UCLA. (Evaluation was done for us by Hedley Betts).

Best wishes – Ralph

[Ralph sent this in response to my request that he visits the Los Angeles County Museum where resides Kalhil Gibran's medal collection. I'm sure Ralph would welcome a partner in this project.—Ed.]

Hello John,

I hope all is well.

I just wanted to let you and the MCA members know that I have finally created the Goetz Satirical Gallery on my web site. It is my first step in the complete refurbishment of the domain. As the entry screen states at [www.karlgoetz.com](http://www.karlgoetz.com), many new enhancements, as well as information, will be added over the next few months.

I state before the satirical gallery that each individual medal page was not meant to remain static. Anyone with additional information on a particular medal, or its varieties, please contact me with your information and it will be added. Anyone with German language skills who note errors may also send corrections if they choose.

If you could pass this announcement out to the members via the newsletter I would greatly appreciate it.

Thank you for your time in this matter.

Sincerely,

Henry Scott Goodman  
[www.karlgoetz.com](http://www.karlgoetz.com)

Dear John,

I wonder if you could run this query in the next issue of *The MCA Advisory*. My search for information is actually related to my work on the Prince Edward Island Holey Dollar (which is very near completion). I'm pretty sure that Regency Coin and Stamp Co. of Winnipeg sold replicas of Canadian historical medals that were manufactured in Italy in addition to replicas of the Holey Dollar and Dump. They were sold as replicas with no

intent to deceive, however with the passage of time, etc.:

I am looking for the name and location of an Italian company that was apparently expert in the production of replicas, largely of medals, I believe, sometime in the 1950s and 1960s. In his November 1968 column in *The Numismatist*, "Featuring Fakes," Virgil Hancock reports John Ford alerting him to high pressure cast counterfeits of 1955 doubled die US one cent pieces that had been manufactured in Milan. I have had the suggestion that the A.E. Lorioli Fratelli of Milan made papal and religious medals. Is this the company I'm looking for? Did they make replicas of historical medals? Did they publish a catalogue of their replicas?

Thanks,

Chris Faulkner

John,

Just got the MCA today; though I haven't studied it in detail, think the discussion on medal storage solutions is most apt!

Harry Salyards

Dear John,

Having now read and pondered the various comments on medal storage, as published in the January MCA, it strikes me that the problem obviously comes with pieces in the upper range of the diameter/thickness spectrum.

And Ann Bentley's storage solution at the MHS seems ideal, as one not involving wrapping and unwrapping multiple layers every time the medal is to be viewed--tissue inside of flip inside of--whatever.

But not many of us, I suspect, need a full 100 archival 3.75" square boxes, at the quoted price of \$168.50, as we're not apt to

have anything approaching that many medals up to 90 mm. requiring such a display option.

What about the club purchasing 100--or 200, whatever--of these archival boxes, and then offering them at cost-plus-postage to interested members?

Harry Salyard

Dear John,

Enclosed is an article on current medal art—a different one for me. The advent of the 3 inch (76mm) in France in 1963 has opened a Pandora's Box for Art Calendar medals including official mint issues from France, Korea and Portugal. The continuing series of Mint calendars from Austria (only 40mm) and Japan (38 mm) go on but they stay with usual size.

I included, for the first publication that I know of, the Dutch 1582 medal issued when the calendar change occurred in that year. I found it listed in an 1897 publication (duly noted in the *Numismatist* in January 1971). However Bob Levinson acquired one from Europe last year, and it is listed in Van Loon (though I had never noted it). It precedes the other most early calendar medal noted that is dated 1650.

I'll email this letter along with the text. The four plates and a hard copy will be sent via USPS.

Good information from the New York International show—I've never had the privilege of attending. Of course the Stack's book sales was amazing—hope you were able to buy something. By the way, did the sixth century medal actually sell?

Best regards.

George Fuld

**[The six century medal did not sell.--Ed.]**

## The New World of Calendar Medals

(by George J. Fuld)

The collecting specially of calendar medals has been largely neglected by current numismatists. When the late Stuart Mosher, then curator of Numismatics at the Smithsonian sold us his collection in 1948, several caveats were imposed. One was that we (my father, Melvin and I) would resume Stuart's series, "Token Collectors Pages". We complied with the request and our first article appeared in the 1951 *The Numismatist*. The other caveat was that we should expand one favorite area of Stuart's--calendar medals.

Stuart's seed collection of calendars was only about 25 medals. Over the next thirty years, the two of us amassed over 300 different calendars. These were serially described in *The Numismatist* under the tutelage of the editor, Elston Bradfield. They were published from January 1956 to November 1959 and continued later from October 1971 until February 1975.

Most calendar medals (and store cards) were issued in sizes from 37 to 44 mm. The earliest calendar we were aware of was dated 1582, noted in October, 1971 *The Numismatist*. It was described by Demanig in "Deutsche Medaillen" (Vienna, 1897 as #748 on page 117. At that time no specimen was located. Bob Levinson of Los Angles recently acquired a specimen of the 1582 issue in commemoration of the changing of the calendar. He pointed out that his medal is listed in the Dutch medal opus by Van Loon. An image of this medal is shown by the courtesy of Bob Levinson.

Two publications updated the Fuld cataloging. James O. Sweeny privately published a thorough revision of English calendar medals. Another book in German was published by Werner Strothottge titled "Die Zeit in Der Numismatik" in 2004 which listed and illustrated many European calendars. A. J. Turner published what he thought was a new study on calendars medals in the *American Journal of Numismatics* Second series vol 5-6

(1993-94), pages 209-219. He was unaware of American publications on calendar medals.

Yearly issues of calendar medals occurred in England, but they were by private coiners. Sweeny's revision denotes them in detail. The first official calendar medals issued by a national mint was the Austrian Mint in 1933. These are still issued currently. Originally they were available in bronze, silver plate and sterling silver. Today, if you can afford it, they can be supplied in gold. They have maintained the series through out the years with a 40 mm size. The Japanese Mint started to issue yearly calendars in 1948 and have continued to the present. They are issued in bronze with early issues in a 38 mm size up to 1951, but then switched to a smaller 30 mm dimension. These are available from the Mint in Osaka, Japan

However, starting in 1963, massive calendars were issued in a 76mm size. As best I can tell, the first 76mm issue was by the Paris Mint. In the Fuld listings of calendars, in 1973, the first of these 76mm calendars from 1968 to 1971 were illustrated. We did not predict the trend to the 76mm Art medals that have become popular in the last forty years.

Starting in 1973, Art medal calendars were issued by the Franklin Mint through 2001. D. Wayne Johnson's (Dick) data base on calendar medals identifies all the engravers of calendar medals.

The Medalllic Art Company entered the field of 76 mm Art medals in 1975. They were issued yearly from the three MACO different locations of the period ending in 2004. Dick's tenure at MACO allowed him to detail specific descriptions and the sculptor for each MACO medal from 1975 through 1990. I have located illustrations of each medal except for 1997.

More recently, there has been a flood of 76mm Art calendar medals. Issues include the Hoffman Mint, Medalcraft South Korea, and Food and Agricultural organization of the United Nations and on and on.

Is there any artistic merit to this outpouring of 76 mm Art medal calendars?

The engravers of the medals are well publicized by the Franklin Mint and the MACO issues. The artists for other company series such as Medalcraft are only partially revealed. The Hoffman Mint sculptors were not publicized. MACO also employed the well known sculptor, Marcel Jovine, for many of its issues. MACO employed sculptor Frank Elliscu for its initial issue in 1975. The Franklin Mint employed various sculptors for its issues. Such as Dominic Angelini, Clifford Schule, Al Fiorentino, Ernest Lauser, Vincent Miller, Clayton Blaker, Gilroy Roberts (for the initial issue in 1967), and Donald Everhart, II. When a final catalog of the Art medals is completed, Dick's Johnson's data will be used for in elucidating the current Art calendar medals backgrounds.

Clearly the artistic merit varies by both the issuing company and the sculptor. We are showing various examples of the Art medals. Since three inch medals shown full size require large areas, a compromise in illustrating them is required. I have selected one medal shown in full size, and examples of other productions at 64% full size. You can judge for yourself which medal is worthy of the name, Artistic Calendar Medal.

I wish to emphasize that this updated project on metallic calendar medals is a "WORK IN PROGRESS". The observations of issues is often spotty and hopefully in coming months more calendars can be found—mostly on the internet. Hopefully some of the foreign mints that issue calendar medals will supply us with illustrations of their product. Forty years ago both the Austrian Mint and the Japanese Mint did make illustrations of their issues available. To date, such continuing cooperation has not occurred.

Dear John,

Attached is a description of my metallic storage solutions evolved over the past ten years. I hope the community might find it useful.

All the best,

Harry Waterson

## Storage for a Metallic Collection

(by Harry Waterson)

I collect the works of one particular metallic artist who worked in the first half of the 20<sup>th</sup> century. The sizes of his works cover the gamut from medalets 7mm in diameter to a tablet 10in by 12 ¾ in.

For items 2 inches and under I use Supersafe archival coin holders. I use their 2x2s for medalets, medals under 39mm and their 2.5x2.5s for medals from 40mm to 52mm. These holders are self-adhesive so staples are eliminated. These holders can then be stored in vinyl coin pages of either 20 pockets for the 2x2s, or 12 pockets for the 2.5x2.5s. These pages are stored in manila file folders, one vinyl page to a folder in a Pendaflex hanger in a file drawer. I have 12 of these files.

For medals over 2 inches and up to 3 inches in diameter I used Air-tite holders. (It was news to me that they now make a 4-inch holder. Thanks for the info.) These holders come with various rings so it is possible to deal with odd sizes within the 2 to 3 inch range though sometimes an Xacto knife and a steady hand is required.

For medals over 3 inches I use CoinSafe round acrylic capsule holders. They come in 3.5, 4, 5, and 6-inch sizes. The 3.5-inch size can come with foam rings die cut for 3 inch and 2.5 inch sizes so this is very useful for those medals whose thickness exceeds the depth available in the Air-tite holders. The 4-inch capsule comes in both a regular and a kilo size which works well for the few 101mm medals I have that are very thick.

Over 6 inches my collection consists of a plaster, plaquettes, and a tablet. The plaster I hung on the wall and the tablet is mounted on a mahogany board so it is wrapped in a sheet and kept in the back of the closet. Plaquettes over 6 inches are placed in zip-lock bags sized as

close to the plaquette as possible and put in a manila folder and stored ala the vinyl pages. I have 10 of these. A few sit a little proud in the folder.

For plaquettes 4 inches and under, I put them in poly bags and then put them in DVD envelopes. These envelopes are clear, heavy duty plastic and have a tab at the top for a label. This is not the greatest solution but these paperweight plaquettes mostly come with either two or four half-dome feet on the reverse so they are awkward to deal with.

OMSA type medals are another problem. I store hanging badges with ribbons and/or headers in soft plastic oblong envelopes with tabs at the top that close. These envelopes are not free of PVC so I cut sheets of clear hard acrylic to size and line the front and back of each envelope and then place the medal between the two acrylic sheets inside the envelope. I have been doing this for a number of years and so far there has been no PVC migration. I also use strips that I cut from these acrylic sheets to line the perimeter of capsules if the medal to be stored is a mm or two less than the diameter of the capsule. This prevents unnecessary movement inside the capsule holder.

Everything 2.25 to 6 inches is stored in eight 4x5x8 clear plastic photo storage boxes. They are stackable and are labeled alphabetically. There are two 5x6x13 clear plastic boxes to store oddments and oversized material.

I have tried to organize the collection so that everything is readily findable and is stored in a visible format so pieces can be checked easily. Many of my pieces came with their original boxes, envelopes, and containers, whatever. All these are inventoried labeled and put in zip-lock bags and stored in a portable file box. So to recap the collection occupies 22 manila folders, 8 small plastic boxes, 2 larger plastic boxes, and about 2 square feet of wall space not to mention the tablet at the back of the closet. And the box of boxes. The collection numbers about 400 pieces.

One of the challenges of being a medal collector is that there is no neat Whitman folder that fits all sizes. And the medallic collecting community is not broad enough to warrant much commercial research and development into storage products for what is a very thin market. So I am always on the lookout for products made for another purpose that could be used with little or no adaptation to store medals safely. Having said that one boon that would help my storage needs would be to have the foam spacer rings for each size hard capsule be available in ever decreasing 1 mm size differentials and capsule lids be available in graduating heights. That way I could put away my Xacto knife and maybe put the 2.5-inch mega relief medal which now lives in a 3.5-inch capsule into a capsule of the proper diameter.

John,

Attached is a brief item on medal storage for the MCA Advisory. You may run it as a letter or a brief article. You may also include it with other comments if you get more reaction to the original article.

Pete Smith

## Medal Storage (by Pete Smith)

I would like to comment on the article about medal storage in a recent issue of the *MCA Advisory*. This topic was first discussed in issue 4, July 2000, of the *MCA Advisory*.

I recently handled a medal produced by Medallie Art Company for the inauguration of Gerald Ford as Vice President in 1973. The bronze medal comes in a rectangular blue box with wire loops to hold the cover. Inside is a metal stand that can be used to display the medal on a shelf. A piece of plastic foam protects the medal from abrasions inside the box.

Unfortunately, since 1974, the foam padding has disintegrated, partially crumbling to powder and partially sticking to the medal. It also sticks to the metal stand but not to the cardboard box. It is obvious that there was some type of catastrophic chemical reaction.

My boss attempted to clean a similar Nixon medal with attached foam. Water did not clean the medal. Solvents like acetone had no effect. Although the foam could be somewhat rubbed off, it left a residue and severe staining on the medal. In my opinion, the damaged medal was worthless.

Many modern medals are issued with foam padding for protection. I have seen medals struck 30 to 50 years ago that have damage from contact with the foam. I believe this is a more serious risk to medals than PVC damage.

I have received medals struck in the past five years that come in plastic cases with foam padding. There is a notice with the medals that says that the foam should be removed to avoid damage.

I don't know the chemical composition of the foam or if some foams are more dangerous than others. Until someone comes up with a better explanation, I would advise collectors of medals to immediately remove any foam that comes with the package.

Can any reader of the *MCA Advisory* add enlightenment on the process of decomposition or suggest methods to reduce the damage once it has occurred?

## Re: Storage Solutions for Medal Collectors

Donald,

I found the article and E-mails about storage solutions quite useful.

I've been looking for a cabinet storage solution but am aware that medals can be scratched if they slide around in drawers or trays. After reading the Jan 2010 MCA Advisory article, I did an online search and came across the attached storage system used by museums which appears to be reasonably priced. I was wondering if anyone who contributed to the article knows about this system, and if they have any comments about the system.

Also attached is the current pricing chart for the boxes.

If medals are stored in individual boxes such as the ones Ann Bently uses at the Massachusetts Historical Society, should buffered or unbuffered boxes be used?

Also, I understand MACo used cotton lining in their boxes. Is cotton OK for long term storage, or should polyester batting be used?

Tom

January 4th, 2010  
Dorothee Pape

## Price overview **KPK products**

KPK product	Inside dimensions Boxes: maximum object size	Outside dimensions Boxes: product dimensions	Price a piece boxes incl. inlays excl. VAT	Number per box boxes incl. inlays	Price per box boxes incl. inlays
KPK box 0	Section divider	32 x 70.2 x 7.2 mm	€ 1.12	500	€ 560
KPK box 1	28.4 x 46 mm	32 x 70.2 x 7.2 mm	1.06	500	530
KPK box 2	34.9 x 46 mm	38.5 x 70.2 x 7.2 mm	1.22	500	610
KPK box 3	44.6 x 46 mm	48.2 x 70.2 x 7.2 mm	1.36	500	680
KPK box 4	54.2 x 46 mm	77.2 x 70.2 x 7.2 mm	1.60	400	640
KPK box 5	72 x 66.6 mm	96.5 x 70.2 x 9 mm	1.74	300	522
KPK box 6	74 x 73 mm	96.5 x 70.2 x 9 mm	7.95	200	1,590
KPK box 7	87 x 96 mm	129 x 105 x 9 mm	8.03	200	1,606
KPK box 8	109 x 109 mm	129 x 140 x 9 mm	8.53	100	853
KPK box 9	122 x 119 mm	154x 140 x 9 mm	9.56	50	478
KPK box 10	172 x 175 mm	194 x 211 x 9 mm	10.64	50	532
KPK label	One size	9 per A4 sheet	0.80	100	80

It is only possible to order per box/packaging unit.  
In these prices the costs for delivery are not included.  
Price changes due to alteration in material costs reserved.  
This price overview is 3 month valid after the indicated date.  
Our prices are applied to Dutch law.  
Prices for larger orders on demand

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### **QUESTIONNAIRE**

**How did you learn about the MCA?**

**What are your collecting interests?**

**What would you see highlighted in MCA publications?**

**For volunteers: I am willing to devote time to the following MCA projects:**

**DUES: \$30.00 PER CALENDAR YEAR (Includes a subscription to monthly publications of the  
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Please send completed application and payment to:

Medal Collectors of America  
c/o Barry Tayman  
3115 Nestling Pine Court  
Ellicott City, MD 21042

Or email completed form to: [bdtayman@verizon.net](mailto:bdtayman@verizon.net)  
MCA WEBSITE: <http://www.medalcollectors.org>

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<sup>i</sup> Beamish, Richard. Memoir of the Life of Sir Marc Isambard Brunel. 2<sup>nd</sup> edition, 1862. Unless otherwise noted, all information about Brunel's life comes from this source.

<sup>ii</sup> Morin, Victor. "The History of the Castorland Settlement" The Numismatist, October 1942, accessed January 15, 2010,  
[http://www.coinfacts.com/colonial\\_coins/castorland/castorland\\_jetons.htm](http://www.coinfacts.com/colonial_coins/castorland/castorland_jetons.htm)

<sup>iii</sup> Kleeberg, John, "The Theatre at New York" in *The Token: America's Other Money* edited by Richard G. Doty, Coinage of the Americas Conference, Proceedings no. 10, 1995.

<sup>iv</sup> Jackson, Kenneth T. *The Encyclopedia of New York City*, 1995.

<sup>v</sup> See "The Medal" no. 52, 2008

<sup>vi</sup> Catalog of the Exhibit, at p.5.

<sup>vii</sup> Id. at p.5

<sup>viii</sup> Id. at p.5

<sup>ix</sup> Id at p.6

<sup>x</sup> Id at p.6